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COUNTY BOROUGH OF BRIGHTON

PUBLIC ART GALLERIES

(10)

CATALOGUE OF THE BEARDSLEY-GARRIDO-GOFF EXHIBITION from December 12th, 1914, to January 9th, 1915

Price three pence

4529 7/12/14/1000 The Dolphin Press, Brighton

INTRODUCTION.

THE Exhibition, of which the following is a Catalogue, consists of work by three artists intimately associated with Brighton, and it is a matter of great pride to those interested in the art of the town that it is possible to claim artists of such repute as Brightonians. That this claim is fully justified will be seen from the accompanying short biographical notes which appear before the catalogue of the works relating to each artist.

Owing to Colonel Goff's absence abroad, Mr. W. B. Chamberlin, a member of the Fine Arts Sub-Committee, at the request of Colonel Goff, kindly undertook the selection and arrangement of the works belonging to the latter. Colonel Goff's works have been shown at various exhibitions, but never before has such a representative collection of his water-colours, etchings, etc., been brought together. The size of the exhibition is only limited by the room available.

Mr. Frank Newbolt, K.C., a personal friend of Colonel Goff's, has kindly written, at short notice, an appreciation of Colonel Goff's work from an artistic point of view.

Copies of the majority of the etchings are for sale, and prices may be had on application.

LIBRARY MUSEUM

20. 4. 1915

The second room contains a number of works by the late Leandro Ramon Garrido, in the selection of which I have received much valuable assistance from Miss Quigley, the author of 'Leandro Ramon Garrido: his Life and Art.' Here again it may fairly be claimed that no more important exhibition of the works of this all too early deceased artist has ever been held. Once more room, and not the number of canvasses available, has limited the size of the exhibition. This section of the exhibition might well be called the 'Room of Laughing Children.
The thanks of the Committee are due not only to Miss Quigley, but also to the several lenders of pictures whose names are indicated under the respective works. The remainder have been lent by Mrs. Garrido, whose illness has unfortunately prevented her from taking a more active share in their arrangement. The majority of the pictures belonging to Mrs. Garrido are for sale, and prices may be had on application. It may be added that copies of Miss Quigley's Life of Garrido can be obtained from the attendant for 5/- net.

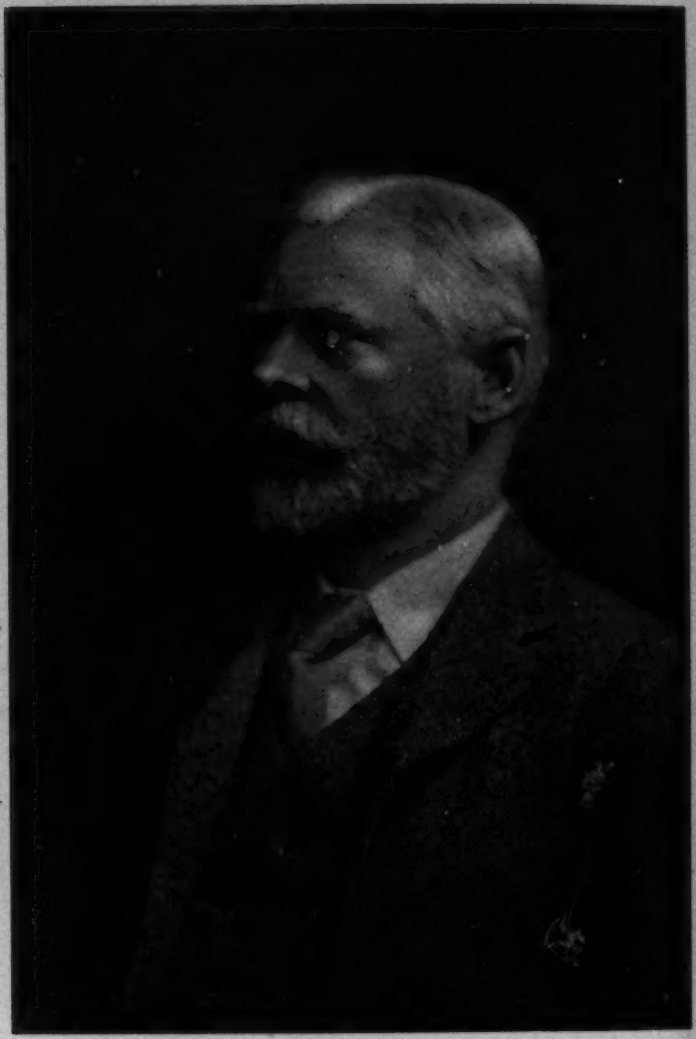
In the third room is shown a selection of original drawings by the late Aubrey Beardsley. These have been lent by Mr. John Lane, always a good friend to the Institution; Mr. Frederick H. Evans, who was a personal friend of the artist; and Mr. C. C. Page. Mr. F. E. Georges has also kindly lent one drawing.
The majority of these works are already known from various reproductions, but I can find no record of the publication of the drawings belonging to Mr.

Evans, although at least two of them (Nos.22 & 25) appear to be preliminary sketches for illustrations in 'The Abbé' and 'Salome'. No titles have been given to these, or to the drawing belonging to Mr. Georges. None of the Beardsley drawings are for sale.
A list of works illustrated by or dealing with Beardsley and contained in the Library attached to this Institution is given after the biographical note.

The Exhibition will be open from December 12th to January 9th; on Week-days, from 10 a.m. to 8 p.m., and on Sundays, from 2.30 to 5 p.m. Admission free.

HENRY D. ROBERTS.

VICTORIA AND ALBERT
LIBRARY
MUSEUM



COLONEL R. C. GOFF, R.P.E.

From a photograph.

COLONEL ROBERT CHARLES GOFF was born on the 28th July, 1837. At the age of 18 he entered the British Army as an Ensign. For many months he served with the 50th Queen's Own Regiment (the present West Kent Regiment) in the Crimea, including the later weeks of the Siege of Sebastopol, being present at its fall. He received the Crimean medal with clasp, and also the Turkish medal. He passed through the Staff College in 1860, and subsequently held several staff appointments in the Mediteranean and in England. For some years he served in the East Yorkshire Regiment, and later on in the Coldstream Guards, of which Regiment he became Lieut.-Colonel in March, 1878. In October of the same year he retired from the service with the honorary rank of Colonel.

After leaving the army, Colonel Goff settled in London and worked at painting, also taking up etching. He did not study in any particular school, but in or about 1884 was elected a member of the Royal Society of Painter-Etchers and Engravers, to the annual exhibitions of which he has constantly contributed. He has also exhibited at the Royal Academy and other exhibitions. Colonel Goff still does a considerable amount of work; his last etched plate is No. 246.

In 1889 he left London and took up residence at Hove, building a studio at Holland Road, where he continued to work. In 1894 he was elected a member of the Fine Arts Sub-Committee, the members of which are pleased to have this opportunity of pub-

licly exhibiting such an important collection of work by one of their own body.

In 1903 Colonel Goff gave up his house at Hove, and made his permanent home in Florence, keeping however his studio at Holland Road as an English residence in summer. In spite of his absence from England, Colonel Goff still remains a member of the Fine Arts Sub-Committee, but his interest in the work of the Art Galleries is not limited by the number of his attendances at Committee Meetings. From time to time he renders most valuable assistance in the selection and arrangement of pictures for the Autumn Exhibitions.

HENRY D. ROBERTS.

THE WORK OF COLONEL GOFF.

THE actual works exhibited in this gallery attract attention of themselves at once, and the appreciation which they successfully demand does not depend on window dressing, or the plausible arts of the shopwalker. But when this is recognised we may be permitted to take a special interest in the works of an artist who is not only intimately associated with Brighton, where he has had a studio for a great many years, but is one of those veterans of the old guard who served his country in the trenches before Sevastopoul, and in the far East, when Lord Roberts was not yet a Captain, and Lord Kitchener was in his cradle.

It is almost incredible, but nevertheless the fact that these beautiful water-colours and etchings are the modern work of a Crimean soldier.

Colonel Goff was descibed twenty years ago in art criticism as one of the younger school of English etchers, one of the most proficient of the 'modern men,' and moreover one who had found beauty in, and imparted a peculiar charm to the *Old Chain Pier, Brighton*, which up to that time, I suppose, had defied all artists since its completion.

For some obscure reason Colonel Goff is better known as an etcher than as a painter. Perhaps because he does not belong to a Water-colour Society, whereas he is one of the oldest and most respected members of the Royal Society of Painter Etchers; perhaps because he has executed so many

etchings, and is recognised as an etcher of note in the books of reference. There does not seem to be any book of reference for the water-colorists of the last half century.

This reminds us of the object of etching, which is, within certain well-defined limits, multiplication. Colonel Goff spends as long in painting the Duomo as in etching St. Mark's, but only one of us can possess the former, while fifty can simultaneously enjoy the latter, and he has propably etched as many plates as he has painted pictures.

And the most remarkable feature about his etchings is one of extreme rarity, originality. Whether he is on the Nile or the Grand Canal, the Rialto or Charing Cross Bridge, he produces a study which, whatever its positive qualities, is certainly not like the work of anyone else. It has a characteristic richness, and a simplicity of composition which is wanting in many of its rivals, and the ground covered by the artist in his travels is, of course, enormous. This adds a little to the pleasure of looking at an exhibition of his work.

The arrangement and indication of figures should be specially noticed, as this is an important element in both drawing and composition in which he has few rivals.

FRANK NEWBOLT.

ROOM 1.

COLONEL R. C. GOFF.

ETCHINGS.

1 Destruction of Chain Pier, Brighton, 4th Dec., 1896

2 Hôtel Métropole, Brighton

3 Middleburg, Holland (small)

4 Old Chelsea Church

5 Eight Etchings in one frame—
- *a* The Clambering Vine, Tuscan Study
- *b* Study of Nespolo, No. 2 (dry point)
- *c* Study of Pine Tree (dry point)
- *d* Study of Blackthorn
- *e* Study of Apple Tree
- *f* Study of Blackthorn (dry point)
- *g* Study of Lemon Tree
- *h* Study of Pomgranate

6 No. 4 Beat—Lochy River

7 Bank of Yew Trees, Avingdon Park

8 St. Cross, Winchester

9 Pine Trees, Christchurch

10 Waterway of the Great City

11 The City of Flowers—Evening, Florence

12 Early Etchings (nine in one frame)

13 The Avon below King's Weston, Bristol

14 The Ford, Shoreham
15 Madeira Road, Brighton
16 Nevill Court, Tunbridge Wells—Garden Study
17 Japanese Village, Katase
18 'Pan'—a Tuscan Study
19 Thames at Charing Cross
20 Lucerne, Bridge of the Dance of Death
21 Black Oxen Ploughing on Sussex Downs
22 Building of an Ironclad, H.M.S.'Formidable'
23 Study of Iris
24 Wild Ducks, Avingdon Park
25 Approach to the Great Mosque, Damascus
Bazaar, Damascus
26 Route de Marlioz, Aix les Bains
27 Sun-set—Brighton Sands
28 La Tour de Peilz, Vevey
29 Vine Pergola, Tuscany
30 Florence, from Poggio Gherado
31 The Sun's Last Rays
32 Study on the Ponte Vecchio (small)
33 Wick Studio, Holland Road, Hove
34 S. Trinità de'Monti, Rome
35 Enkhuisen, North Holland
36 Canal Castello, Venice
37 Adriatic Trading Vessels, Venice

38 Old Chain Pier, Brighton
39 A Florentine Villa
40 Sebeel Bazaar, Cairo
41 Grand Canal, Sante Maria della Salute, Venice
42 The Old Road to Fiesole
43 Monte Morello, Tuscany
44 Nile Boats, Assuan
45 The Forge
46 Apsley House, Hyde Park
47 Upper Terrace, Villa dell'Ombrellino
48 Christ's Hospital School, Newgate Street
49 Study, Borghese Gardens, Rome (zinc plate)
50 Construction of New Kew Bridge, 1900
51 St. Maria della Salute, from the Giudecca
52 Terrace—Shrub-lands, Suffolk
53 Terrace of Villa Ombrellino, Florence
54 Tuscan Farm House
55 'Storm Driven'
56 Evening—Assuan
57 Dawn—Redbridge
58 Façade of San Marco, Venice
59 Wind-swept Coast, Viareggio
60 Musky, Cairo
61 Grand Canal, Venice

62 Summer Storm in the Itchen Valley

63 Old Florence—On the Bridge of Jewellers

64 The Lighthouse, Shoreham

65 Study of Peacocks (dry point)

66 Pont St. Louis and Italian Frontier, Mentone

67 Peat Moss, Banavie, N.B.

WATER COLOUR DRAWINGS, ETC.

68 Adriatic Trading Vessels, Venice

69 Abbazia della Misericordia, Venice

70 Sea-shore, Cannes

71 The Cornici Road, Bordighera

72 Nile at Assuan [pastel]

73 Cattle Market, Perugia

74 Florence—Evening Glow

75 In an Olive Garden, Tuscany

76 Gorge of the Mugnone, Tuscany

77 Cairo
Ponte Vecchio, Florence

78 Apple Orchard, Totness
Water Lilies

79 Mosque of Kalaon, Cairo

80 Bazaar, Assiout

81 Sea Shore, Brighton

82 Church of St. John, Malta

83 Assuan, Egypt

84 Rows at Chester
85 Bab-el-Zuela, Cairo
86 Stormy Evening, Assuan
87 Thornham, Norfolk
88 Assuan, Egypt
89 Entrance to the Shoe Bazaar, Cairo
90 Meadows at Winchester (pastel)
91 Dawn—Bay of Salerno
92 Mosque of Sultan Hassan, Cairo
93 Early Morning, Assuan
94 Campsea Ashe
95 Dahabiehs, Assuan
96 Bazaar, Luxor
97 Thornham Marshes
98 Mosque, Boulak
99 Assuan
100 Sea-shore Study
101 Home of the Wild Duck, Avingdon (see also No. 24)
102 Approach to Philæ
103 Garden of the Villa Medici, Rome
Taormina, Sicily
104 The Blue Mosque, Cairo
105 Charing Cross Bridge
106 Study of Elderberry

107 Bamberg
Ghent

108 Flower Market, Florence
Market, Verona

109 The Lagoons, Venice

110 Chapel in St. Mark's, Venice

111 Nile Boats, Assuan

112 Pulpit, Prato Cathedral

113 Villa dell'Ombrellino, Florence

114 Nile, above Assuan

115 Study of Shipping

116 San Michele, Lucca

117 Greek Theatre at Syracuse

118 St. Anastasio, Verona

119 San Rufino, Assisi

120 San Damiano, Assisi

121 Chiostro di S. Maria Novella, Florence

122 Fondamenta Nuova, Venice

123 Pisa

124 On the Grand Canal, Venice

125 San Lorenzo fuori delle Mura, Rome

126 Florence from San Miniato

127 Grand Canal, Venice

128 Church Interior, Italy

129 Grand Canal, Venice

130 Piazza della Minerva, Assisi
131 Old Houses, Ponte Vecchio, Florence
132 Buvano—Italy
133 Ponte Vecchio, Florence
134 Confirmation—Cathedral, Fiesole
135 Bruges
136 Cairo from Citadel
137 Pisa—Sun-set
138 The Porziuncula, S. Maria degli Angeli, Assisi
139 Façade of St. Mark's, Venice (see also No. 58)
140 Grand Canal, Venice—Landing Stages
141 Interior of the Cathedral, Florence
142 Lower Church of St. Francis, Assisi
143 Statue of Colleoni, Venice
144 Pistoia
145 Piazza de'Signori, Padua
146 Fondamenta S. Simeone, Piccolo, Venice
147 Monte Ceceri, Fiesole
148 Upper Church of San Francesco, Assisi
149 Venetian Canal
150 Fiesole from the Villa dell'Ombrellino
151 Bridge of Boats, Venice
152 Grand Canal, with Church of Santa Maria della Salute
153 Cairo—Sun-set

154 Siena Cathedral

155 Fishing Boats, Venice

156 Convent of Fra Angelico
San Domenico, Fiesole (pastel)

157 Garden, Villa dell'Ombrellino, Florence

158 Bronze Horses, St. Mark's, Venice

159 Honfleur

160 Chioggia

161 St. Maria della Salute & Custom House, Venice

162 Bruges

163 Rothenburg

164 Oratory of San Bernardino of Siena, Hermitage of the Carceri, Assisi

165 Fountain—Villa Borghese, Rome

166 Ravenna

167 San Michele, Lucca

PENCIL SKETCHES.

168 Charing Cross Bridge (tinted)

169 Five in one Frame—
- *a* Monte Catini
- *b* Kissingen
- *c* Damascus
- *d* Messina
- *e* Funeral, Perugia

170 Borghese Gardens

171 Ravello

172 Adelaide Crescent, Hove

173 Borghese Gardens, Rome (see also No. 49)

174 The Arno and Ponte Vecchio, Florence

175 Littlehampton

176 Three in one Frame—
- *a* Rialto, Venice (see also No. 140)
- *b* From London Bridge
- *c* Hyde Park

177 The Avon below King's Weston (see also No. 13)

178 Five in one Frame—
- *a* Kissingen
- *b* Kissengen
- *c* Vevey
- *d* A Market Place
- *e* Kissingen

179 Poggio Imperiale, Florence

180 Seine at Rouen

181 Southwick, Sussex

182 Engelberg, Switzerland

183 Four in one Frame—
- *a* Nurenberg
- *b* Cascini, Florence
- *c* Bocca d'Arno
- *d* Hove

184 Four in one Frame—
- *a* Venice
- *b* Stanhope Gate
- *c* Hove
- *d* Viareggio

185 Villa Medici, Rome

SCREEN.

PENCIL DRAWINGS, ETC.

186 Four in one Frame—
- *a* San Miniato, Florence
- *b* Pistoia
- *c* The Riva, Venice
- *d* Viareggio

187 Four in one Frame—
- *a* Old Shoreham
- *b* Villa Borghese
- *c* Market Day, Vevey
- *d* Tour de Peilz, Vevey (see also No. 28)

188 Four Lithographs in one frame—
- *a* On the Test
- *b* Adelaide Crescent, Brighton (see also No. 172)
- *c* The Deserted Quarry
- *d* Valley of the Itchen

189 Sunset—Hove

190 Four in one Frame—
- *a* Pyramid Village, Egypt
- *b* Assuan
- *c* Dye Works, Cairo
- *d* Assuan

191 Four in one Frame—
- *a* No. 4 Beat, Lochy
- *b* Garrybonie, Scotland
- *c* Medway, Chatham Docks
- *d* Aynhoe

WATER COLOURS, ETC.

192 Lewes Castle (pastel)

193 The Soke Market, Tangier

194 Brighton

195 Morning Mist on the Sea Shore, Brighton (pastel)

196 Dust Storm on the Nile
Landscape with Sheep

197 Honfleur

198 View on the Nile
Loading Wine Flasks, Florence

199 Street Scene, Pisa

200 Study of Cypresses, Tuscany

201 Market Day, Tangier

202 Coasting Vessels, Viareggio

AS the enquirer can find full information about Garrido in Miss Quigley's 'Leandro Ramon Garrido: his Life and Art,' I do not propose to do much more here than give a few main facts and allude to his connection with Brighton.

LEANDRO RAMON GARRIDO was born near Bayonne on September 27th, 1868, of a Spanish father and an English mother. After spending the earlier years of his life in France, he went to school in England (in Hertfordshire). When he was about 14 years of age his mother brought him to Brighton, where he became a pupil at the Brighton School of Art, under the then Headmaster, Mr. Fisher. At the School of Art, according to the recollections of a local artist, who was then a student at the School of Art, Garrido was a shy and nervous boy, and made but few companions. This gentleman, at the request of the Headmaster, became Garrido's constant companion on sketching expeditions. So shy was Garrido, that, upon at least one occasion, considerable difficulty was experienced in inducing him to attend the annual prize distribution in which he was to partake as a recipient.

Mrs. Garrido was known to the family of Alderman Wilson, by whom she was introduced to other persons living in the town. Garrido's health was not good while he was in Brighton, and he underwent several operations to his foot, which left him with a slight limp for the rest of his life.

On leaving Brighton Garrido became a clerk in the City, and took up art studies at South Kensington, one of his fellow students being Mr. Charles Sims, the well known Sussex artist. Garrido went to Paris

LEANDRO RAMON GARRIDO.

From a block lent by Messrs. Duckworth & Co.

HISTORISKA ANTIKVARISKA
LIBRARY
MUSEUM

from England in 1890, still as a student. He first exhibited at the Salon, about 1892, and about this time came under the influence of Puvis de Chavannes. He painted many pictures at Montreuil, Etaples and Grez, and became celebrated as a teacher. It seems quite evident that he continued to be the same shy, nervous and retiring person that he was when in Brighton.

In May 1906, he came back to England, and lived for a time at Whitby, after having married, in 1903, Miss Mary Rayner.

All through his life Garrido had suffered from ill health, and the family moved back again to France, where they became friends with the well-known writer, Arnold Bennett, and his wife. After spending some time between England and France, Garrido settled for a time at Moret, and eventually moved to a small villa near Grasse. His health continued very bad, and, after a long fight, he died on the 5th May, 1909, having ceased working in July 1908.

In these biographical notes I have made no attempt at artistic criticism, but it may be stated that Garrido's principal works have been exhibited at the Salon; the Royal Institute of Oil Painters; at Glasgow, Liverpool, the International Exhibition, etc. One of his pictures, a companion to 'At the Circus' hangs in the Town Hall, Paris, and he is represented both at the Glasgow Art Gallery and the Walker Art Gallery, Liverpool, both of these pictures having been kindly lent by the Committees. Many of his pictures are in private ownership, while a number still remain in the possession of Mrs. Garrido.

HENRY D. ROBERTS.

ROOM 2.

LEANDRO RAMON GARRIDO.

1 Piments Doux (International Society, 1904-5)
Lent by W. Hartree, Esq.

2 Reflected Clouds

3 All in the Day's Work (R.I.O.P. 1906, Liverpool 1909)

4 Girl with Oranges (unfinished)

5 Moonrise

6 Old Man

7 By the Window (Interior)

8 Montreuil
Lent by E. H. Rayner, Esq.

9 Portrait—Mrs. L. R. Garrido (Lamplight Study)

10 La Petite Bonne (New Salon 1907)

11 In the Woods (Study)

12 Prudence (R.I.O.P., 1906)

13 The Poultry Shop (also called 'La Joie de Vivre') (New Salon 1903)

14 Boats Moored by a Bank

15 Study for 'His First Offence'

16 The Return Home (Liverpool 1906, Glasgow 1906, R.I.O.P. 1908)

17 Market Place, Etaples

18 Portrait—Mrs. Mavrogodato

19 The Grandfather (R.I.O.P. 1908)

20 Pick of the Market (Liverpool 1908, Glasgow 1908)
Lent by Mrs. Rayner.

21 Normandy Landscape, Sunset

22 Dreams (R.I.O.P. 1902, Glasgow 1903)
Lent by Sir George Frampton.

23 All Alive O! (also called 'Poisson') (R.I.O.P. 1903)
Lent by Messrs. A. and F. Pears, Ltd.

24 The White Bonnet
Lent by Mrs. Arthur Bellingham.

25 A Vision
Lent by Miss Roberts.

26 Venice—Evening

27 Hesdin, Moonlight

28 A Cloudless Horizon (R.I.O.P. 1903, Glasgow 1904, Dublin)

29 Old Graham

30 Girl Leaning Against Tree Trunk (Study)

31 Sunshine and Shade (New Salon 1900)

32 His First Offence (R.I.O.P. 1904)
Lent by the Walker Art Gallery, Liverpool.

33 The Forest Fire (New Salon, 1906, R.I.O.P. 1909)

34 Profile Portrait—Miss Powers

35 Au Bord de l'Etang (Salon 1900, Liverpool, 1910)

36 Fish Wife—Group (R.I.O.P. 1907, Glasgow 1910)

37 Child in Blue

38 Street in Sun and Shade

39 At the Circus

40 Portrait—Miss Marion Powers

41 Woman in White (Study)

42 The Bather (Study)

43 The Lady with the Gloves (New Salon 1902, R.I.O.P. 1909, Salon Memorial 1910)
Lent by the Glasgow Art Gallery.

44 A Summer Morning (New Salon 1905)

45 Clouds

46 Portrait of a Young Girl (International 1902, New Salon 1903)
Lent by Wm. Heinemann, Esq.

47 Afterglow

48 Reflections

49 Study of a Head
Lent by Lady Mount Stephen.

LIBRARY

AUBREY BEARDSLEY.

From a photograph taken and lent by F. H. Evans, Esq.

AS the Library of this Institution contains a number of works dealing with Aubrey Beardsley, as well as reproductions of his work, the reader who desires more information about his life is referred to the list which is given on a later page. This biographical note therefore need only be a brief one.

AUBREY VINCENT BEARDSLEY was born at Buckingham Road, Brighton, on August 24th, 1872, and received his education at the Brighton Grammar School. It is an interesting fact that, although not so much attention was paid at this school to the art side of the student's education in those days as it is now, yet Beardsley had as his contemporaries at school many artists who have since attained considerable repute.

A number of his earlier drawings appeared in 'Past and Present,' which is the magazine of the Brighton Grammar School, and many of his juvenile efforts are the treasured possessions of some of his old masters and school fellows.

Beardsley served in an architect's office for a little time and afterwards went into the Guardian Insurance Company's office as a clerk. When he was between 18 and 19 his work commenced to attract attention, and an article by Mr. Joseph Pennell in the 'Studio' in 1893 first drew public notice to the new artist. His earliest chance for employment came through his friend Mr. Frederick H. Evans, who has himself an excellent collection of Beardsley drawings, many of which he has been good enough

to lend to this exhibition. Through him he obtained a commission to illustrate the two volume edition of Malory's 'Morte d'Arthur' for Messrs. Dent and Co. A number of the originals of these illustrations are in the exhibition.

In 1894 Beardsley became art editor for the 'Yellow Book', and subsequently did considerable work for Mr. John Lane, its publisher. Mr. Lane has perhaps the best collection of Beardsley's drawings, and would have lent many more to this exhibition were it not for the fact that he had previously lent a large number to the Leipzig Exhibition, where they still are.

Throughout his life Beardsley was delicate, and eventually consumption claimed him for its own. He undoubtedly crowded an enormous amount of work into his artistic life, fuller particulars of which will be found in the publications already referred to. He died of his complaint at Mentone on the 6th March, 1898, and was buried in that town.

The 'Dictionary of National Biography' says the best portrait of Beardsley is that which, by the courtesy of Mr. Evans, is reproduced in this catalogue.

HENRY D. ROBERTS.

List of Books, etc., in the Brighton Public Library, illustrated by and on Aubrey Beardsley.

NOTE.—*The letter 'L' preceding the class number denotes that the book is in the Lending Library; the 'R' that it is to be found in the Reference Department.*

ARMOUR. Aubrey Beardsley and the Decadents, by Margaret Armour. 6 *illustrations by Beardsley. In* Magazine of Art, 1897, pp. 9-12. R705

BEARDSLEY. Early Work of Aubrey Beardsley, with a prefatory note by H. C. Marillier. 1912. R759·2

——In Memoriam. 6 *illustrations by Beardsley. In* The Studio March, 1898, pp. 252-263. R705

——Later Work of Aubrey Beardsley. 1912. R759·2

——Under the Hill, and other Essays in Prose and Verse, by Aubrey Beardsley, with illustrations. 1913. R759·2

BEERBOHM. Aubrey Beardsley, by Max Beerbohm. Illustrated from Drawings that are little known, and some that have never before been reproduced. *In* The Idler, Vol. 13, 1898, pp. 539-547. L

DOWSON. Poems, by Ernest Dowson. 4 *illustrations by Aubrey Beardsley.* 1909. L821·89

HARLAND. Aubrey Beardsley, by Henry Harland. *Portrait. In* The Academy, July-Dec., 1898, pp. 437-8. R805

LAWRENCE. Mr. Aubrey Beardsley and his work, by Arthur H. Lawrence. 11 *illustrations by Beardsley. In* The Idler, Vol. 11, 1897, pp. 189-202. L

MACFALL. Aubrey Beardsley, by Haldane Macfall. *In* The Academy, July-December, 1904, pp. 462-4. R805

Pall Mall Magazine, Vol. 1, 1893. *Illustrations by Beardsley on pp.* 177 *and* 339. R052

PENNELL. A New Illustrator: Aubrey Beardsley, by Joseph Pennell. 5 *illustrations by Beardsley. In* The Studio, Vol. 1, 1893, pp. 14-19. R705

Pope. Rape of the Lock, by Alexander Pope, with illustrations by Aubrey Beardsley. 1902. R821·53

Ross. Aubrey Beardsley, by Robert Ross. *In* The Academy, January-June, 1906, pp. 95-96. R805

——Aubrey Beardsley, by Robert Ross, with 16 full-page illustrations and a revised iconography, by A. Vallance. 1909. R;S92

Strong. Aubrey Beardsley, by Henry M. Strong. *In* Westminster Review, Vol. 154, 1900, pp. 86-94. L

Symons. Aubrey Beardsley, by Arthur Symons. *In* Fortnightly Review, Vol. 69, p. 752. L

West. A Comic Opera [in three acts] entitled—The Pay of the Pied Piper. Written for the Dome Entertainment of the Brighton Grammar School, Christmas, 1888, by C. T. West. 11 illustrations by Beardsley. *In* Past and Present, Vol. 14 [1889], pp. 21-46. R;SB379·17

Wilde. Salome: A Tragedy in One Act, by Oscar Wilde. Translated from the French; with 16 drawings by Aubrey Beardsley. 1912. R822·8

Yellow Book. 4 Vols. *Illustrations by Beardsley*. 1894-5. R805

See also Dictionary of National Biography [1st Supplement, Vol. 1, pp. 155-156.], etc. R920·042

ROOM 3.

AUBREY VINCENT BEARDSLEY.

Lent by John Lane, Esq.

1 Title Page Ornament for 'Yellow Book,' Volume 1

2 Design for Cover for 'Yellow Book'

3 Design for Cover for 'Yellow Book,' Volume 3

4 Design for a Book Cover

5 'The Savoy' Prospectus

6 Title Page for 'Venus and Tannhauser'

7 Drawing *(lent by F. E. Georges, Esq.)*

8 Design for a Cover for the 'Yellow Book'

9 Design for Cover of 'Yellow Book,' Volume 2

10 Cover Design for 'Poor Folk'

11 Maitresse d'Orchestre—'Salome'

Lent by C. C. Page, Esq.

12—31 Twenty Drawings—no titles

Lent by Frederick H. Evans, Esq.

32—55 'La Morte d'Arthur:'

32 Full-page Border

33 Two Figures

34 Woman and Big Toadstools

35 A Flying Angel

36 Boy and Nurse

37 Woman and Tree

38 A Bacchus

39 A Seated Pan

40 A Girl Kneeling

41 Girl at a Flower Basket

42 Tristan Nursed by Isolde (full-page)

43 Merlin (Tail Piece of Contents)

44 Arthur and the Strange Mantle (full page)

45 Three Swans

46 Girl Standing in Sea

47 Woman Looking Through Trees

48 Figure Walking

49 A Knight

50 Vignette

51 'Piping Down the Valleys Wild'

52 Figure in a Wood

53 Seated Figure, Snake Hair

54 Full-page Border

55 How Tristan Drank the Potion (full-page)

56 Portrait of Aubrey Beardsley, by F. H. Evans, Esq., with Border by Beardsley

57 Two Figures in an Attic

58 Hail Mary

59—68 Vignettes from 'Bon-Mots:'

59—65 From 'Sydney Smith and Sheridan'

66 From 'Charles Lamb and Douglas Jerrold'

67—68 From 'Samuel Foote and Theodore Hook'

Lent by John Lane, Esq.

69—72 Designs for Title Pages and Covers

73 A Poster for the 'Yellow Book'

74 Design for Reverse Cover of the 'Yellow Book,' Volume 1

75 Title Page for 'Sappho'

76 Cul de Lampe—'Salome'

77 Design for Title Page of 'Venus'

78 Arbuscula

79 Pencil Sketch—Head with Wreath of Vine Leaves and Grapes and Background of Tree Trunks

80—81 End Papers for 'Pierrot'

82 Design for a Poster